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PROJECT NUMBER:-

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"D O C T O R W H O"

SERIES 'Q' - "THE SPACE MUSEUM"

by GLYN JONES

episode four : THE FINAL PHASE

PRODUCER
DIRECTOR

VERITY LAMBERT
MERVYN PINFIELD

P.A.
A.F.M.
SECRETARY
FLOOR ASSISTANT
TM.I
TM.II
SOUND SUPERVISOR
GRAMS
VISION MIXER
CREW
DESIGNER
WARDROBE SUPERVISOR
MAKE-UP SUPERVISOR

SNOWY WHITE
CAROLINE WALMESLEY
ANN THOMAS
TREVOR BECKETT
HOWARD KING
DICKIE ASHMAN
RAY ANGEL
CLIVE GIFFORD
CLIVE DOIG
FOURTEEN
SPENCER CHAPMAN
DAPHNE DARE
SONIA MARKHAM

SCHEDULE:

DATE: FRIDAY APRIL 23RD 1965

STUDIO: T.C.4

set and light.....0830 -- 1030

TELECINE

Camera Rehearsal.....1030 -- 1300

TK - 25 from 1030

LUNCH.....1300 -- 1400

TELEPHONE NOS:

Camera Rehearsal.....1400 --

DINNER.....1900 -- 2000

PRODUCER: 4111

ORGANISER: 2226

SCRIPT EDITOR: 4109

Line-up.....2000 -- 2030

RECORDING.....2030 -- 2145

(VT/4T/27154)

EDITING: Monday April 26th. 1900 -- 2200

TRANSMISSION: Saturday May 15th 1965

DOCTOR WHO - "THE FINAL PHASE"

CAST LIST

DR. WHO	WILLIAM HARTNELL
IAN	WILLIAM RUSSELL
BARBARA	JACQUELINE HILL
VICKI	MAUREEN O'BRIEN
LOBOS	RICHARD SHAW
MOROK COMMANDER	IVOR SALTER
TOR	JEREMY BULLOCH
SITA	PETER SANDLERS
DAKO	PETER CRAZE
<u>MOROK GUARDS:</u>	SALVIN STEWART PETER DIAMOND BILLY CORNELIUS LAWRENCE DEAN KEN NORRIS
<u>XERONS</u>	MICHAEL GORDON EDWARD GLANVILLE DAVID WOOLISCROFT BILL STARKEY
DALEK	MURPHY GRUMBAR } PETER HAWKINS }

SETS

LOBOS'S OFFICE
PREPARATION RM
TOR'S ROOM
MUSEUM BUILDING
MUSEUM CORRIDOR

DALEK CONTROL
EXT. TARDIS

TELECINE:

TK: 25 from 1030
with
titles & Planet seq.

TECHNICAL

REQUIREMENTS

SOUND

6 BOOMS
Fishing Rod
Slung Mics

GRAMS
TR-90
Stand Mic

CAMERAS

6 PEDESTAL

DR WHO - SERIAL Q

EPISODE FOUR - RUNNING ORDER

SHOT	PAGE	SCENE & SCENE NO	CHARACTER	LIGHT	CAMS	SOUND
TC-1. DR WHO OPENING TITLES						
CAPTIONS						
1	1	1. <u>LOLOS OFFICE</u> (REPEAT)	LOLOS IAN GUARD -3	DAY	5A	A1 2 3
2	2	2. <u>PREPARATION ROOM</u>	DR WHO IAN LOLOS GUARD-3	DAY	1A 2A 1B 2B	M42 M43 B/1
10	5	3. <u>TOR'S ROOM</u>	SITA VICKI TOR XERONS	DAY	3A 1D	C/1
16	8	4. <u>MUSEUM BUILDING</u>	GUARDS (1,4,5) COMMANDER	DAY	4A	D/1
17	10	5. <u>MUSEUM CORRIDOR</u>	BARBARA DAKO	DAY	6A	A/2 M/44
18	10	6. <u>PREPARATION ROOM</u>	LOLOS IAN GUARD-3 DR WHO	DAY	1B 2B 2C 3B	B/1 C/1
30	16	7. <u>LOLOS OFFICE</u>	COMMANDER GUARDS (1,4)	DAY	5B	A1 M/45 B1
31	17	8. <u>PREPARATION ROOM</u>	DR WHO LOLOS GUARD-3 IAN	DAY	1B	B1
32	18	9. <u>LOLOS OFFICE</u>	COMMANDER GUARDS (1,4)	DAY	5B	A1 M/46
33	18	10. <u>PREPARATION ROOM</u>	DR WHO LOLOS COMMANDER GUARDS (1,3,4)	DAY	3B 2A	B1
35	20	11. <u>MUSEUM BUILDING</u>	GUARD-5	DAY	4B	D/1
36	20	12. <u>MUSEUM CORRIDOR</u>	BARBARA DAKO	DAY	6A	A/2

EPISODE FOUR

SHOT	PAGE	SCENE & SCENE NO	CHARACTERS	LIGHT	CAMS	SOUND
37	21	13. <u>MUSEUM BUILDING</u>	GUARD-5	DAY	4B	D1
37	21	14. <u>LOBOS OFFICE</u>	GUARDS (3 & 4) LOBOS COMMANDER	DAY	2D 5B 2E 2F	A1
45	24	15. <u>PREPARATION ROOM</u>	LOBOS DR WHO IAN	DAY	1B	B1
46	25	16. <u>MUSEUM BUILDING</u>	GUARDS (3 & 5) DAKO BARBARA VICKI SITA COMMANDER	DAY	3C 4C 3D 1E	D1 M47
RECORDING BREAK						
58	31	17. <u>LOBOS OFFICE</u>	COMMANDER LOBOS	DAY	5C	A1
59	32	18. <u>PREPARATION ROOM</u>	IAN DR WHO BARBARA VICKI	DAY	2B 1B 2A 1G	B1 M48
67	35	19. <u>MUSEUM BUILDING</u>	SITA DAKO TOR GUARDS (ALL 5)	DAY	4D 3C	D1 M49
72	37	20. <u>MUSEUM CORRIDOR</u>	XERONS GUARDS (2 & 4)	DAY	7C	2G
74	37	21. <u>MUSEUM BUILDING</u>	TOR DAKO XERONS	DAY	5C 3C	D1 D1
75	38	22. <u>LOBOS OFFICE</u>	LOBOS GUARD 4 COMMANDER VICKI DR WHO BARBARA IAN	DAY	5C 1C 2H	A1 M50
RECORDING BREAK						
80	41	23. <u>MUSEUM BUILDING</u>	BARBARA IAN DR WHO TOR VICKI XERONS	DAY	3C 4C 3E 1H	D1
TK25	45	TC-2 TARDIS DISAPPEARS & THE STARS				M51
92	46	24. <u>DALEK CONTROL</u>	DALEK CAPTIONS & ROLLER	DAY	6C 2	A4 M52

DOCTOR WHO (SERIES Q) EPISODE FOUR - THE FINAL PHASE

Q. TK-25

TK-25 .. TCL

OPENING DOCTOR WHO TITLES

S.O.F.

1 5 A 24

3-S
IAN/GUARD/
LOBOS

1. INT LOBOS OFFICE. DAY

/BOOM A1

(LOBOS MOVES TO A DOOR)

IAN: Is he in there?

LOBOS: Yes.

IAN: Open it.

LOBOS: Do you still think I'm
bluffing?

(IAN SIGNALS LOBOS TO OPEN
THE DOOR)

(LOBOS GOES TO THE DOOR
FOLLOWED BY THE GUARD)

2 1 A 9
CU IAN

/BOOM B1
M/42

2. INT. PREPARATION ROOM. DAY

IAN: Doctor!

3 2 A 24
SINGLE DR WHO

/M/43

(DOCTOR WHO IS LEANING BACK
IN AN UPRIGHT POSITION AGAINST
A BOARD.

SUPER SLIDE 1 / THE FINAL PHASE

HE IS RIGID AND ALTHOUGH HIS
EYES ARE OPEN HE APPEARS TO
BE SIGHTLESS.

SUPER SLIDE 2 / WRITTEN BY GLYN JONES.
HIS FACE IS DRAWN LIKE WAX)

4 1 B 24
3-S IAN/GUARD/
LOBOS

(ON 1)
EPISODE FOUR. REVISED.

3 - 4 -

(WE FEATURE IAN,
AGAIN, AS, WITH THE
RAY GUN, HE INDICATES
FOR LOBOS AND THE
GUARD TO JOIN HIM)

IAN: What have you done to him?

LOBOS: I don't think you would
appreciate the technicalities.

IAN: Just tell me what you've done!

5 2 A 16
CU LOBOS

LOBOS: He has completed the second
stage of preparation. He is as
good as dead.

6 1 B 9
CU IAN

IAN: If you want to save yourself,
you'd better bring him back to
life again!

LOBOS: Impossible...

7 2 A(PULLED BACK 16
C3-S IAN/GUARD/
LOBOS

IAN: But your only hope is to try.

LOBOS: No-one has ever attempted
to reverse the process.

(IAN MOVES IN WITH
HIS RAY-GUN POINTS
IT AT LOBOS' HEAD)

IAN: There's a first time for
everything, Lobos.

8 1 B 24
3-S IAN/GUARD/
LOBOS

LOBOS: You'd kill your friend....?

IAN: Start! And remember I shall
be watching you very carefully.

Crab R to Pos C
holding LOBOS &
finishing with 4-S
IAN/LOBOS/DR WHO/
GUARD

- 4 -

(2 NEXT)

(ON 1) ME

5

IAN: What's the box for?

LOBOS: As I said, you will not understand the technicalities.

IAN: Just don't try any tricks.

LOBOS: There are no tricks in science. Only facts. Now, let's see what we can do.

(IAN WATCHES LOBOS ANXIOUSLY. THE BOX STARTS TO EMIT A LOW HUM, WHICH RISES IN INTENSITY)

9 2 B 9
CU LOBOS

IAN: How long will it take?

LOBOS: That is difficult to say. It has never been done before.

(WE GO IN CLOSE ON LOBOS FOR:)

Perhaps ... he never will.

10 3 A 35
GROUP SHOT

/BOOM CL/

3. INT. TOR'S ROOM. DAY.

(WE GO IN AND SEE SITA BRINGING IN RAY GUNS, AND STACKING THEM AGAINST THE WALL OF THE REVOLUTIONARY HEADQUARTERS ON A PILE ALREADY THERE)

(1 NEXT)

- 5 -

(ON 3)

ME

- 6 -

SITA: That's the lot, Tor.

(VICKI IS WATCHING
THE ACTIVITY WITH
A GROWING IMPATIENCE,
AS TOR DIRECTS THE
DISTRIBUTION OF THE
ARMS AMONGST A GROUP
OF XERON YOUTH)

TOR: Move along - hurry up.

VICKI: Tor?

TOR: Just a moment, Vicki.

(THE XERONS PAUSE
IN TAKING THEIR
ARMS AS TOR ADDRESSES
THEM)

Now you know the main objective.
The Morok Barracks. Most of
our force is already on the way
there, but we must surprise
them - if they mobilise we shall
fail !

SITA: Come on, come on - take
one ray-gun each.

(VICKI MOVES UP TO
TOR AFTER COLLECTING
A RAY GUN HERSELF) /

11 1 D 16
2-S VICKI/TOR

VICKI: Will everybody be going
to the barracks?

TOR: (NODDING) We need every
man, and woman, we can muster,
Vicki. Why? /

12 3 A 9
C2-S VICKI/TOR

VICKI: Well, if it's all the
same to you, I'm going back to
the museum.

TOR: The museum?

(1 NEXT)

- 6 -

VICKI: Barbara might still be there. I've got to find her, Tor. And my other friends.

TOR: Look, as soon as we finish ...

13 1 D (PUSHED IN) 16
 C2-S VICKI/TOR

VICKI: (SHAKING HER HEAD) Now!
 It may be too late otherwise.../

TOR: No, I won't let you go.

VICKI: I won't let you stop me.

TOR: But if you're captured.

VICKI: The Moroks won't know of the revolt - I'm not likely to tell them.

TOR: You won't have to - the gun will give us away - they'll check the armoury.

(VICKI THINKS ON
 THIS, OFFERS THE
 RAY GUN BACK, TOR
 TAKES IT)

14 3 A 16
 2-S VICKI/TOR

VICKI: I'm still going. I'll have to try and find them, tell them what's going on - there's no knowing what they'll do otherwise. If I am captured - I'll hope you're successful, and reach us in time. It sounds silly but whatever I decide to do may be wrong ... I've got to find them./

15 1 D 24
 2-S VICKI/TOR

(VICKI TURNS, TOR
 WATCHES HER GO,
 AND THEN:)

TOR: Vicki.

(ON 1) ME

- 8 -

VICKI: (TURNING) Yes?

TOR: Wait. (HE CALLS) Sita...

SITA in R
to make 3-S
TOR/VICKI/SITA

(SITA MOVES INTO
SHOT AS TOR GIVES
VICKI BACK HER
RAY GUN)

Go with Vicki to the museum -
we'll join you later.

SITA: Yes, but...

TOR: Don't argue, Sita - do
what she tells you.

(SITA LOOKS AT VICKI
AS TOR TURNS TO
THE NOW FULLY ARMED
GROUP)

Pan
VICKI & SITA
L and let them go
holding TOR

VICKI: Come on, Sita...

(WE FOLLOW VICKI
AND SITA OUT OF
THE ROOM, AND
THEN CUT TO:)

16 4 A 35
GUARDS entering
R

/BOOM DI

4. EXT. MUSEUM BUILDING. DAY.

(OUTSIDE THE MUSEUM,
THREE MOROK GUARDS
ARE MANHANDLING THE
TARDIS CLEAR OF THE
ENTRANCE, AND BACK
AGAINST THE MUSEUM
WALL.

(6 NEXT)

- 8 -

(ON 4) ME

- 9 -

GUARDS 1 & 4
in R to make
3-S

COMMANDER in L
to make 4-S

WITH THE TELEPHONE
BOX IN POSITION
THEY BRING UP A
CUTTING DEVICE,
AND START TO ATTEMPT
TO CUT THEIR WAY IN,
AROUND THE LOCK.

THEY ARE DOING THIS
WHEN THE MOROK
COMMANDER MOVES
INTO FRAME)

COMMANDER: All right - leave
that! Where is the relief guard
for this entrance?

(ONE OF THE MOROK
GUARDS MOVES ACROSS
TO THE COMMANDER)

GUARD TWO: There was nobody
here when we arrived, sir.

COMMANDER: You - take over the
watch.

GUARD TWO: Yes, sir.

COMMANDER: I'll get to the
bottom of this - you two, follow
me...

Let COMMANDER &
2 GUARDS go L
Pan GUARD 5 R to
doors pushing in

Pan out centre of
doors, pushing in
lose GUARD

(THE OTHER TWO GUARDS
FOLLOW THE MOROK
COMMANDER OUT OF
FRAME.

THE GUARD TWO MOVES
INTO A SENTRY POS-
ITION BESIDE THE
MUSEUM DOORWAY. WE
PAN WITH HIM, THEN,
WHEN HE TAKES UP A
STANCE, LOSE HIM
AND PAN ONTO THE
DOOR. WE CLOSE IN
AND CUT TO:)

17 6 A 24
2-S BARBARA/DAKO

/BOOM A2/

(1 NEXT)

- 9 -

MEE

(ON 6)

- 10 -

MUSIC 44

5. INT. MUSEUM CORRIDOR. DAY.

(WE PICK UP ON
BARBARA AND DAKO
WHERE WE LEFT THEM.
UNDER THE GAS THEY
ARE IN COLLAPSED
POSITIONS ON THE
FLOOR.

WE FEATURE BARBARA,
AND, WITH A SUPREME
EFFORT, SHE MANAGES
TO GET UP, HER
MUSCLES STRAINING
UNDER THE EFFORT.

SHE MOVES ACROSS TO
DAKO, AND, SHAKING
HIM, ROUSES HIM
ENOUGH FOR HIM TO
TRY AND CRAWL TOWARDS
THE ENTRANCE, GROANING
AS HE DOES SO.

WE WATCH THEIR PAIN-
FUL EFFORTS TO DRAG
THEMSELVES ALONG
THE CORRIDOR, AND,
AS THEY GO OUT OF
FRAME, WE MIX TO:)

Let them go L

18 1 B 24
CU of control
box

BOOM B1/C2

Pull back
to 3-S
IAN/DR WHO/
LOBOS

6. INT. PREPARATION ROOM. DAY.

(WE COME UP ON THE
CONTROL BOX OF THE
PREPARING PROCESS
AND, PULLING OUT
SEE THAT LOBOS IS
STILL STANDING THERE
READING THE CONTROLS.

- 10 -

(2 NEXT)

(ON 1)
EPISODE FOUR. REVISED.

- 11 -

(THE MOROK GUARD
ONE IS IN THE
BACKGROUND, IAN
COVERING BOTH OF
THEM AND WATCHING
LOBOS.

DOCTOR WHO REMAINS
AS WE FIRST SAW
HIM, STANDING
STIFFLY, AND WAX-
like)

IAN: Well? What's happening?

LOBOS: His temperature is
returning to normal.

IAN: Good, Can't you hurry it up

(LOBOS MANIPULATES
MORE CONTROLS,
WATCHED BY IAN.
HE PAUSES, LOOKS
AT IAN, SHRUGS
HIS APOLOGIES FOR
THE DELAY)

LOBOS: After a
temperature of several hundred
degrees below freezing it is a
complicated process... it could
be dangerous

(LOBOS CONTINUES
TO MANIPULATE
CONTROLS ON THE
PANEL. /

19 2 B 24
2-S IAN/DR WHO

WE GET A SHOT OF
DOCTOR WHO BUT
CAN AS YET SEE NO
CHANGE IN HIS
CONDITION. EVENT-
UALLY:)

LOBOS: Normal body temperature has
been reached.

- 11 -

(1 NEXT)

(ON 2)

-12/13-

LOBOS: (contd) Well?

IAN: His hand's warm.

20 1 B 24

3-S
IAN/DR WHO/
LOBOS

LOBOS: Good. We should not have
long to wait.

Pan L~~OBOS~~ to
GUARDS to make 2-S
GUARD/LOBOS

IAN: You stand back.

21 2 B 24

2-S IAN/DR WHO

DOCTOR WHO: Support me. Help me
to sit down.

Pan them L pulling
back to POS.C.

(IAN REACTS AS DR WHO MOVES
SLOWLY RECOVERING A LITTLE.

LOBOS MAKES A MOVE.

IAN HELPS THE DOCTOR TO A CHAIR)

IAN: How are you feeling.

DR WHO: Not bad apart from an
attack of rheumatism. Always comes
on when it's cold.

IAN: You've been cold all night
I can tell you that.

DR WHO: But it's along time
since I encountered that sort
of temperature.

22 1 B 16

C2-S LOBOS/GUARD

LOBOS: When I give the word
rush him. That's an order.

23 2 C 24

2-S DR WHO/IAN

IAN: We'd better get
the circulation going again.

-12/13-

(3 NEXT)

(ON 2)

ME

- 14 -

(IAN STARTS TO RUB
THE DOCTOR'S SHOULDER
WITH HIS FREE HAND,
MUCH TO THE DOCTOR'S
ANNOYANCE)

DOCTOR WHO: It's nothing to do
with the circulation. Stop
fussing. Don't do that!

(DURING THIS LOBOS
PUSHES THE MOROK
GUARD ONE)

24 3 B 35

4-S DR WHO/IAN/
LOBOS/GUARD

LOBOS: Now! /

(IAN AT ONCE TURNS,
AND POINTS THE RAY
GUN.

THE MOROK GUARD ONE
STOPS DEAD IN HIS
TRACKS, RAISES HIS
HANDS AND QUICKLY
BACKS TO THE WALL.
HE HAD ABSOLUTELY
NO ENTHUSIASM IN HIS
ACTIONS) /

25 1 B 24

2-S DR WHO/IAN

DOCTOR WHO: Yes, yes - your
soldiers really have no heart
for their jobs at all, do they
Governor Lobos?

(LOBOS DOES NOT
ANSWER)

Oh, and thank you for getting me
out of that little predicament.

(DOCTOR WHO POINTS
TO THE PREPARATION
CONTRAPTION)

(2 NEXT)

- 14 -

(ON 1)

-15-16-

DR WHO: Although I would have been better pleased if you'd done it voluntarily.

(THE DOCTOR STANDS & IS TRYING HIS LEGS)

IAN: Yes his conscience did need a little reminder.

DOCTOR WHO: I know my boy, I know.

IAN: You knew? But you were...

DOCTOR WHO: Dead? Not at all. not at all. I was merely shall I say stiff.

IAN: You knew what was going on all the time?

Push in to single
DR WHO

DR. WHO: Yes, my brain was working just like a mechanical computer my boy. I was asking myself the questions and the answers were arriving with remarkable alacrity, mathematically and otherwise....although I have to confess I didn't enjoy the refrigeration - hence the attack of rheumatism now. But thanks to you dear boy I am now de-iced and quite ready to face the climate once more

26 2 D 9
CU LOBOS

LOBOS: I wouldn't be too sure of that Doctor. Of course I have no proof but your brain could quite easily have been affected.

27 1 D 24
2-S DR WHO/IAN
Pull back & pan
DR WHO R

DOCTOR WHO: The best thing we could do with you, Lobos is put you there yourself. You'd have all the proof you needed then.

28 2 D 9
CU LOBOS

However think yourself lucky that my conscience doesn't allow me to go that far. Pity. isn't it, a pity.

29 1 B 24
2-S DR WHO/IAN
Pan DR WHO L

/BOOM A1/M 45/

30 5 B 35
ON DOOR

7. INT. LOBOS OFFICE. DAY

(THE COMMANDER & GUARDS ENTER THE OFFICE & FREEZE AS THEY HEAR VOICES)

2 GUARDS &
COMMANDER
enter making 3-S
GUARDS/COMMANDER

IAN: (OOV) I think the next step is to find Barbara and Vicki don't you Doctor?

/BOOM B1/

(1 NEXT)

-15-16-

(ON 5)

ME

- 17 -

Pan COMMANDER R
to single

DOCTOR WHO: (OVER) I'm not
sure, Chesterton, I'm not sure.
Where did you leave them?

IAN: (OVER) At the museum...

GUARDS in L
Hold them R to door

(THE MOROK COMMANDER
SIGNALS SILENCE TO
THE MEN AND INDICATES
FOR THEM TO MOVE UP
TO STAND EACH SIDE
OF THE OPEN DOOR.

AS THEY ARE DOING
THIS, QUIETLY AND
STEALTHILY, WE CUT
TO:)

(LOBOS, AND THE
MOROK GUARD ONE
ARE AGAINST THE
WALL, COVERED BY
IAN. DOCTOR WHO
IS MOVING AROUND
THOUGHTFULLY)

DOCTOR WHO: And the Tardis?

IAN: It's standing outside the
museum building...

(THE DOCTOR CONTINUES
TO THINK DEEPLY,
NODDING)

31 1 B 24
2-S
DR WHO/IAN

DOCTOR WHO: Mm - I see ... /BOOM B1/

8. INT PREPARATION ROOM. DAY

IAN: What's the problem? We
must have changed our future
by now, Doctor!

(5 NEXT)

- 17 -

DOCTOR WHO: I'm not sure of that either, Chesterton. Have we? Or have we merely been following the prescribed train of events. Mmm?

IAN: I've just got you off that thing!

32	5	B	35	/BOOM A1
		3-S COMMANDER/		/M/46/
		GUARD/GUARD		

9. INT. LOBOS OFFICE. DAY.

(THE MOROK COMMANDER SIGNALS HIS GUARDS TO GET READY, THEY DRAW, OR HAVE DRAWN THEIR RAY GUNS.

AS THEY PREPARE TO MOVE INTO THE ROOM DOCTOR WHO MOVES ACROSS TO LOBOS SO THAT BOTH HE AND IAN HAVE THEIR BACKS TO THE DOOR)

DR WHO: True - but I'm sure the Governor here would be delighted to see us both back in it.
Am I correct?

33	3	B	35	/BOOM B1
		GROUP SHOT		

10. INT. PREPARATION ROOM. DAY.

(AT THIS POINT THE
MOROK GUARDS, AND
THE COMMANDER,
STORM THROUGH THE
DOOR.

IAN HALF TURNS,
BUT ONE OF THE
GUARDS CRASHES HIM
ACROSS THE BACK OF
THE NECK AND SHOULDER
WITH A RAY GUN AND
IAN CRUMBLES TO THE
FLOOR AS IF POLE-
AXED. /

34 2 A 24 (ON TURN)
C2-S COMMANDER/DR
WHO

DOCTOR WHO TURNS
WILDLY BUT THE MOROK
COMMANDER PUTS HIS
RAY GUN INCHES FROM
THE DOCTOR'S NOSE,
AND THE DOCTOR, WIDE-
EYED, STARES AT IT.

LOBOS MOVES RIGHT
BACK IN ON THE
DOCTOR WITH:)

Pull back and
take in LOBOS R

LOBOS: You are correct, Doctor.
And it would appear that I shall
have my wish.

(WE HOLD ON THE
DOCTOR'S REACTION
MOMENTARILY, AND
THEN CUT TO:)

35 4 B 24
SINGLE GUARD

/BOOM D1/

Pan him R

11. EXT MUSEUM BUILDING. DAY

Let him go L

(A GUARD IS STANDING AT HIS
POST. HE REACTS & LOOKS
TOWARDS THE ENTRANCE AS HE
HEARS A NOISE)

36 6 A 35
close 2-S
BARBARA/
DAKO

/BOOM A2/

12. INT MUSEUM CORRIDOR. DAY

Pan them L

(BARBARA & DAKO ARE MOVING
ALONG THE CORRIDOR TO THE
DOORS)

BARBARA: Just a few more feet
that's all.

DAKO: They'll be guards out
there Barbara. Waiting for us...

BARBARA: At least we'll stand some
sort of chance outside.

DAKO: Chance of what?....

37 4 D 24
SINGLE GUARD

/BOOM D1/

13. EXT MUSEUM BUILDING DAY

Pan him L

(THE MOROK GUARD LOOKS THROUGH
THE DOOR AND MOVES AWAY
SMILING)

FADE TO BLACK
FADE UP

38 2 D 24
SINGLE GUARD

/BOOM A1/

14. INT LOBOS OFFICE. DAY

Pull back to
POS. E. taking
in COMMANDER &
LOBOS R to make
3-S GUARD/COMMANDER/
LOBOS

(A MOROK GUARD IS
IS STANDING IN FRONT OF
LOBOS WHO IS SEATED AT
HIS DESK.

THE COMMANDER IS AT HIS
SIDE).

(5 NEXT)

(ON 2)

- 22 -

WE PULL OUT AS
THE MOROK COMMANDER
IS GIVING HIS REPORT
TO LOBOS.

COMMANDER: I met this
soldier on his way here;
asked him what he was doing
and he said reporting to
you. On your orders.

(LOBOS NODS, RURNS
TO LOOK FROM THE
COMMANDER TO THE
GUARD)

GUARD ONE: I was a
prisoner of one of the aliens,
sir. He had a gun. /

39 5 B 9
CU LOBOS

LOBOS: Which he took from
you! /

40 2 E 24
GUARD/COMMANDER/
LOBOS

GUARD ONE: Yes, sir.

COMMANDER: I posted a relief
guard, and came back here
to see what had happened.

LOBOS: You did well,
Commander.

(THE COMMANDER
IS PLEASED AT THE
PRAISE. / LOBOS
GETS UP FROM THE
DESK)

41 5 B 16
SINGLE LOBOS

LOBOS: Have this man
placed under close arrest....

(THE INTERCOM ON THE
DESK BUZZES AND LOBOS
LEANS ACROSS TO FLICK
A SWITCH)

LOBOS: What is it?

(2 NEXT)

- 22 -

(5 NEXT)

- 23 -

GUARD TWO: (OVER) Relief
guard; exit 417. The
aliens are just about to
leave the museum.

LOBOS: Good. Good! Detain
them there! I'll send
extra men.

42 2 F 24 ASLOBOS SITS GUARD TWO: (OVER) Yes, sir./
2-S COMMANDER/LOBOS

(LOBOS FLICKS OVER
ANOTHER CONTROL SWITCH,
LOOKING UP AT THE
COMMANDER)

LOBOS: It seems that this
little diversion will soon
be at an end, Commander.

(LOBOS TURNS BACK TO
THE CONTROL UNIT,
AS THE COMMANDER NODS,
LOBOS DEPRESSES THE
SWITCH, IRRITATED)

LOBOS: Strange. No
reply from the barracks.

(LOBOS FLICKS THE SWITCH
SEVERAL TIMES, THEN
GIVES UP. HE LOOKS UP
AT THE GUARD THEN AT
THE COMMANDER)

43 5 D 16
SINGLE LOBOS

It seems that a faulty
connection has given our
friend here another chance.
(TO GUARD) Go with the
Commander...when you've got them
(TO BOTH) bring the aliens
to me.

(THE MOROK COMMANDER
SALUTES)

44 2 E 24
3-S GUARD/COMMANDER/
LOBOS

COMMANDER: Yes, sir.

(1 NEXT)

- 23 -

(ON 2)

- 24 -

Let COMMANDER & GUARD
go through door. Pan
LOBOS R as he moves
to camera

(THE COMMANDER LEAVES
THE OFFICE BECKONING
THE GUARD TO FOLLOW
WHICH HE DOES.

LOBOS ALLOWS THEM TO
MOVE OUT THEN MOVES
ACROSS TO THE ADJOINING
DOOR OF THE PREPARATION
ROOM.

45 1 B 25
2-S LOBOS/
GUARD 4

/BOOM BL/

15. INT. PREPARATION ROOM. DAY.

(LOBOS APPEARS AT THE
DOOR AND LOOKS IN.

DOCTOR WHO, AND IAN
SEATED, ARE WATCHED
BY THE GUARDS WHO
CAME WITH THE MOROK
COMMANDER.

IAN IS RUBBING THE
BACK OF HIS NECK WHERE
THE BLOW HAS STRUCK
HIM)

Pan LOBOS R
taking in GUARD 1,
DR WHO & IAN.
Lose GUARD 4

LOBOS: I've just had a
word about your friends.

make 4-S LOBOS/
GUARD/DR WHO/IAN

(DOCTOR WHO AND IAN
REACT, LOOK UP)

Dont worry they're safe.
You'll all be together again
soon. Perhaps for
centuries.

(LOBOS SMILES A
GLOATING SMILE.
AND, AS WE GET
DOCTOR WHO AND
IAN REACTING TO
THIS)

46 3 C 35
SINGLE GUARD

/BOOM DL/

- 24 -

(4 NEXT)

16. EXT. MUSEUM BUILDING. DAY.

DAKO & BARBARA into
shot through doors
to make 3-S
GUARD/BARBARA/DAKO

(WE COME UP ON THE
MOROK GUARD TWO,
COVERING THE ENTRANCE
DOORS TO THE MUSEUM
WITH HIS RAY GUN.

SECONDS AFTER WE GO
IN THE DOORS OPEN
AND BARBARA AND DAKO
STAGGER OUT INTO
THE FRESH AIR, GULPING
IN BREATHS.)

GUARD TWO: Halt! Stay
there!

(BARBARA AND DAKO
FOLLOW ORDERS)

Back - against the wall.

47 4 C 9

2-S BARBARA/DAKO

DAKO: Sorry, Barbara.

BARBARA: For what?
It's not your fault.

48 3 C 35

3-S GUARD/BARBARA/
DAKO

GUARD TWO: No talking.
Put your hands on your heads.

(BARBARA AND DAKO
DO AS THEY ARE TOLD.
THEY STAND AGAINST
THE WALL, HANDS CLASPED
ON THE TOP OF THEIR HEADS.
THEY ARE GLAD OF THE REST
IN A WAY AND TRY TO
REGAIN THEIR SENSES.

49 4 C 24
3-S GUARD/BARBARA/
DAKO
SITA in R. He crosses
L
VICKI in R

THE MOROK GUARD EYES
THEM SUSPICIOUSLY,
VERY MUCH ALERT,
AND ON GUARD. /

HE WATCHES THEM SO
CLOSELY HE DOES NOT
NOTICE VICKI AND SITA
MOVE INTO THE FOREGROUND
OF THE PICTURE BEHIND
HIM. SITA RAISES
HIS GUN.

BARBARA SEES THEM
THERE, AND REACTS)

50 3 C 24
2-S SITA/GUARD

SITA: (CALLING) Soldier! /

(THE MOROK GUARD TWO,
TURNS, WITH HIS RAY
GUN AT THE READY.
SITA, HOWEVER, FIRES
BEFORE HE CAN TAKE
AIN.

WITH A CRY THE MOROK
GUARD TWO COLLAPSES
MOANING, IN A HEAP.

VICKI IS ALREADY MOVING IN
ON BARBARA)

51 4 C 24
BARBARA/VICKI in
f/gnd
SITA/DAKO in b/gnd

BARBARA: Vickie! /

VICKI: Barbara - are you
all right? You look
terrible.

BARBARA: Well, thank you!
(THEN) Yes, Vicki, I'm
all right.

(SITA HAS MOVED ACROSS
TO DAKO. THEY STAND TOGETHER,
DAKO TRYING TO CLEAR
HIS HEAD)

52 3 C 16
C2-S SITA/DAKO

DAKO: Sita! Where did you
come from? And guns.

SITA: Yes, the revolution's
finally started! We broke into
the armoury. Tor's leading
the attack on the Morok
Barracks.

(ON 3)

- 27 -

DAKO: Why aren't you there?

SITA: We came for you.

53 4 C 24
4-S BARBARA/VICKI
f/gnd
SITA/DAKO b/gnd

(WE LOSE DAKO AND
SITA IN THE BACKGROUND
RESUMING ON BARBARA
AND VICKI)

VICKI: Is Ian still inside?

BARBARA: I don't see
how he could be, Vicki.
Those guards must have taken him
away.

Tighten shot as
VICKI moves from
camera

VICKI: To wherever the
Doctor is, I suppose. We've
got to find them, Barbara.
There's a chance for us now.

BARBARA: Why - what's
happened?

VICKI: It's going to be
all right. I know it
is. When the revolution's
successful, Tor and the
Xerons are going to destroy
the museum, and all the exhibits
Well - we can't be put in a museum
that doesn't exist, can we.

(SITA MOVES BACK FROM
TALKING WITH DAKO, AND
UP TO VICKI AND BARBARA)

Ease back to
let SITA in R

SITA: Doko and myself are
going to find Tor - are you
coming?

VICKI: No, I don't
think so. Are we, Barbara?

54 3 D 9
CU BARBARA

BARBARA: It depends on
whether we can find out
where Ian and the Doctor
were taken. We may as well
go with Sita if it means
just wandering around aimlessly.

55 4 C 16
3-S VICKI/DAKO/SITA

- 27 -

(1 NEXT)

(ON 4)

- 28 -

VICKI: Where would they be taken?

SITA: To the Governor's office I expect - first of all, anyway.

VICKI: Well we don't want to go there! /

56 1 E 35
GROUP SHOT

MOROK COMMANDER: (VOICE OVER)
Possibly not - but that's where you are going!

MUSIC 47

(WE GET A WIDE SHOT
AND SEE THE MOROK
COMMANDER AND THE
MOROK GUARD ONE
STANDING NEARBY,
RAY GUNS AT THE READY.

SITA BRINGS UP HIS
RAY GUN BUT THE
COMMANDER HAS ALREADY
FIRED. SITA FALLS
WITH A CRY, AND
SPRAWLS OUT ON THE
FLOOR.

VICKI, ALSO, IS STILL
HOLDING HER RAY GUN,
BUT SHE MAKES NO
ATTEMPT TO USE IT.
SHE MOVES TO SITA,
(HORRIFIED)

Tighten shot as
COMMANDER moves
to VICKI to POS F

VICKI: Sita. Sita!

(THE MOROK COMMANDER
STRIDES ACROSS AND
TEARS THE RAY GUN
FROM HER HANDS.

THE MOROK GUARD ONE HAS
MOVED ACROSS DURING THIS
ACTION AND DEALT THE UNARMED
DAKO A BLOW ACROSS THE
FACE WITH THE BUTT END
OF HIS RAY GUN. DAKO
FALLS UNCONSCIOUS TO THE
FLOOR AND THE MOROK
GUARD ONE COVERS
BARBARA.

(3 NEXT)

- 28 -

(ON 1)

- 29 - 30-

THE MOROK COMMANDER
PUSHES VICKI BESIDE
HER, THEN LOOKS AT THE
RAY GUN HE HOLDS, THE
ONE HE TOOK FROM VICKI)

COMMANDER: Where did you
get this?

(VICKI DOESN'T ANSWER.
BARBARA MOVES IN
PROTECTIVELY)

I asked you a question!

VICKI: I..I can't remember...

(THE COMMANDER JERKS
HIS HEAD FOR THE MOROK
GUARD TO COME TO HIM.
HE DOES SO)

Push in to 2-S
COMMANDER/GUARD

COMMANDER: Do you know
of any guerilla actions
against the occupying
force?

GUARD ONE: None recently.

COMMANDER: Any arms fell
into Xeron hands?

GUARD ONE: No, sir.
Not that I know of.

(THE MOROK COMMANDER
LOOKS AT THE RAY GUN,
THEN AT VICKI)

Pan them L taking
in VICKI & BARBARA
then let them go L

COMMANDER: It looks as
though the Governor will
have more than the usual
batch of questions to ask
you! Move!

(THE GUARD & COMMANDER PUSH
BARBARA & VICKI OUT. /

57 3 D 35
2-S SITA/DAKO on floor
FADE TO BLACK

DAKO LIES CRUMPLED ON THE FLOOR)

RECORDING BREAK

FADE UP

58 5 C 24
ON RAY GUN

/BOOM A1

17. INT. LOBOS' OFFICE. DAY.

As GUN is
picked up pull
back and take
in LOBOS

(LOBOS IS SITTING
BEHIND HIS DESK.
THE MOROK COMMANDER
IS IN THE ROOM,
PACING. LOBOS HAS
THE RAY GUN
CONFISCATED FROM
VICKI ON THE DESK
IN FRONT OF HIM.

As LOBOS flicks
switch pull back to
Pos D taking in
COMMANDER R

LOBOS LOOKS AT THE
GUN, PICKS IT UP,
THE EXASPERATED
FLICKS ONE OF THE
SWITCHES ON THE
INTERCOM ON HIS
DESK)

COMMANDER: No answer, sir?

LOBOS: None Commander. First
the barracks - now the armoury.
Well the soldier will call and
report as soon as he gets there.

COMMANDER: Yes, sir. (THEN)
Er .. you don't think ..?

LOBOS: I don't think anything,
Commander. Except that this
gun came from the weapons store.
(Cont...)

(LOBOS PUTS THE GUN
DOWN. THE MOROK
COMMANDER MOVES AWAY,
LISTENS AT THE DOOR
OF THE PREPARATION ROOM,
NOW CLOSED AND LOCKED)

(2 NEXT)

JEM
(ON 5)

- 32 -

Pan them R to
door

(THE COMMANDER
NODS TOWARDS THE
DOOR)

COMMANDER: What happens to them?

LOBOS: In the course, with
Commander. They'll go into the
museum as planned.

(THE MOROK COMMANDER
NODS, MOVES AWAY
FROM THE DOOR LEADING
INTO THE PREPARATION
ROOM. WE CLOSE IN ON
IT AND:)

59 2 B 35
2-S IAN/VICKI

/BOOM BI/MUSIC 48/

18. INT. PREPARATION ROOM. DAY.

(IAN IS ON THE
OTHER SIDE OF THE
DOOR. HE LOOKS AT IT,
TRIES TO OPEN IT IN
A WAY TO SUGGEST HE
HAS TRIED MANY TIMES
BEFORE, THEN HITS AT
IT WITH HIS FIST IN
A FRUSTRATED KIND OF
WAY.

Pan IAN R pulling
back. Lose VICKI
Take in DR WHO

WE PULL OUT TO SHOW
DOCTOR WHO IS
SITTING IN THE CHAIR,
WIPING HIS FACE WITH
HIS HANDKERCHIEF AS
THOUGH THE ROOM IS
NOW BECOMING TOO
HOT FOR HIM.

- 32 -

(1 NEXT)

JEM

(ON 2)

- 33 -

BARBARA AND VICKI
ARE STANDING ON THE
OTHER SIDE OF THE
ROOM. THERE IS
A GENERAL AIR OF
DEPRESSION)

Pan IAN R
to single shot

DOCTOR: You can save your
strength, Chesterton. It'll
take more than that to get us
out of this situation.

(IAN DOES NOT ANSWER
AT FIRST, HE MOVES
ACROSS TO THE CONTROL
BOX OF THE FREEZING
PROCESS, STANDS
GLARING AT IT)

IAN: So - exhibits in a forgotten
museum. That's how it all
ends?

(HE PICKS UP THE
BOX, DELIBERATELY
SMASHES IT)

Well it won't be on this contrap-
tion, that's for sure!

60 1 B 9
SINGLE DR WHO

BARBARA leans into
R of shots

DOCTOR: My boy, one can hardly
call me a pessimist, but I
should think it most unlikely
that that was the only "contraption"
of its kind.

BARBARA: I think Ian's entitled
to let off some steam, Doctor.
If I'd have thought of it, I
would have smashed it myself.

DOCTOR: Yes, yes - so would I
have done.

61 2 A 35
SINGLE VICKI

Pan her R to
3-S VICKI/DR WHO/
BARBARA

VICKI: Just listen to you all!
We must have changed the future -
we just must have done!

(1 NEXT)

- 33 -

JEM
(ON 2)

- 34 -

(VICKI HAS MOVED
ACROSS TO THE
DOCTOR POSSIBLY FOR
CONFIRMATION OF HER
LAST STATEMENT. HE
SMILES AT HER
ENCOURAGINGLY)

Pan BARBARA R
then L to 3-S
VICKI/DR WHO/
BARBARA

BARBARA: Did we Vicki? Or were
all the things we did, laid out
for us. Four seperate journeys
and choices - that led us all
the time closer to here.

(THERE IS A GENERAL
SILENCE. THEY ARE,
AFTER ALL, THERE)

It might never have happened if
I'd stayed in that museum...

DOCTOR: Or if I hadn't got
myself captured, mmm?

IAN: Well if everybody's joining
in, I could have oh, what
does it matter?/

62 1 G 9

CU VICKI

VICKI: It hasn't happened yet,
you know!

63 2 A (PUSHED IN) 35

4-S VICKI/DR WHO/
IAN/BARBARA

DOCTOR: Yes, Vicki's right. /

IAN: But it's just a question
of time, isn't it, Doctor?

DOCTOR: Not necessarily.

BARBARA: But what can we do
now to change things? /

64 1 G 9

CU DR WHO

(BARBARA REACTS, THE
DOCTOR PICKS HER UP) WITH)

(2 NEX)

- 34 -

DOCTOR: (Cont) ...

You've got to remember, Barbara, that for the short time we've been on this planet, we've met people spoken to them, and maybe even influenced them.

65 2 A 35
4-S VICKI/DR WHO/
IAN/BARBARA

VICKI: That's what I was trying to say, Doctor.

DOCTOR: I know you were, my child, I know you were.

IAN: You mean we don't necessarily have to change our own future. It could be changed for us?

DOCTOR WHO: Quite so. Mr Bay, quite so....

(WE CHANGE ANGLE IN
ON VICKI, AS MUCH
TO HERSELF AS
ANYTHING:)

66 1 G 9
CU VICKI

Push in

VICKI: Like the revolution ...

(WE HOLD ON VICKI
MOMENTARILY, AND
THEN)

67 4 D 35
2-S DAKO SITA

/BOOM D1/MUSIC 49/

19. EXT. MUSEUM BUILDING. DAY.

AS GUARDS TURN
BACK TO CAMERA

TWO GUARDS RUN INTO
SHOT FIRING THEIR
RAY GUNS PAST CAMERA

68 3 C 24
TOR & GROUP of
XERONS

A BAND OF XERONS LEAD BY
TOR ENTER FIRING THEIR
GUNS & YELLING

69 4 D 35
GROUP SHOT

THE GUARDS FALL TO THE
GROUND

70 3 C 24
GROUP SHOT
centering on
TOR & GUARD

TOR JRCSEES TO DAKO. A
GUARD JUMPS ON TOR&S BACK
BUT TOR FLINGS HIM OFF
AND SHOTS HIM

71 4 C 35

A GUARD RUSHING FROM THE R
GOES INTO THE BUILDING
FOLLOWED BY TWO XERONS

72 6 D 24
GROUP SHOT

20. INT MUSEUM CO RIDOR. DAY

/BOOM A3/

(ON MOROK GUARD RUNS DOWN
THE CORRIDOR. THE XERONS
RUSH AFTER HIM FIRING THEIR
GUNS

73 2 G 16
2 GUARDS

THE GUARD FALLS TO THE FLOOR)

74 3 E 24
2-S DAKO/TOR

21. EXT. MUSEUM BUILDING. DAY

/BOOM D1/

TOR: Dako - it's Tor

(DAKO STRUGGLES TO COME ROUND)

DAKO: Tor! The barracks...did
you?

JEM
(ON 3)

- 33 -

TOR: Yes - destroyed. The
Moroks are on the run.

(DAKO SMILES, LOOKS
VERY PLEASED)

TOR: And Vicki? Do you know
what happened?

DAKO: She found ... then the
Moroks came and ...

TOR: They took them?

(DAKO NODS WEAKLY)

TOR: Where to Dako? Where did
they take them?

DAKO: Not sure - the Governor
I think.

Pull back to
let in XERON L

(TOR LOOKS DOWN
AT DAKO, GRABS AT
ONE OF HIS GROUP)

2 XERONS enter R

TOR: Stay with him.

Let them go L

(TOR SIGNALS TO
THE REST OF HIS
GROUP)

TOR: The rest of you - come
with me!

(TOR LEADS THE
XERONS OFF FRAME, AND,
AS HE DOES SO, WE:)

75 5 C 24
ON INTERCOM

/BOOM AL/MUSIC 50/

22. INT. LOBOS' OFFICE. DAY.

- 33 -

(1 NEXT)

JEM
(ON 5)

- 39 -

Pull back as LOBOS
enters R and
take in COMMANDER L

(WE COME UP ON THE
BUZZING INTERCOM,
PULL OUT AS LOBOS
COMES ACROSS TO
ANSWER IT. THE
MOROK COMMANDER IS
IN THE BACKGROUND)

LOBOS: Yes? Armoury)

GUARD ONE: (OVER) Yes, sir ..

LOBOS: What's happened? What
took you so long?

GUARD ONE: (OVER) It's been
attacked! The weapons have
gone!

LOBOS: What! Stay there -
I'll have soldiers ...

GUARD ONE: (OVER) No - the
barracks have been wiped out.
The Xerons have gone mad!

(WE HEAR A NOISE
FROM THE OTHER END,
A SCUFFLING, THEN
A CRY, FOLLOWED BY
SILENCE)

LOBOS: Hello? Hello! This is
Governor Lobos ...

(WE HEAR NOTHING,
THEN THERE IS A
GENTLE LAUGH FROM
THE OTHER END.
LOBOS FLICKS BACK
THE SWITCH HURRIEDLY,
BACKS AWAY.

THEN TURNING TO THE
MOROK COMMANDER:

We can still get away! I've got
a ship standing by at the launching
Port.

- 39 -

(1 NEXT)

JEM
(ON 5)

- 43 -

Pan COMMANDER L then
R to BOBOS and
make 2-S COMMANDER/
LOBOS

(LOBOS OPENS HIS
DESK, ETC. GETS
A BAG, OR MERELY
STUFFS AS MANY
POSSESSIONS AS HE
CAN INTO HIS POCKETS,
WORKING AT GREAT
SPEED. HE LOOKS
AROUND THE OFFICE,
MAKING SURE HE HAS
EVERYTHING OF
IMPORTANCE.

THE MOROK COMMANDER
HAS, MEANTIME,
COLLECTED A RAY
GUN. HE MOVES TO
TO OFFICE DOOR,
OPENS IT, LOOKS OUT,
RAY GUN AT THE READY.
HE MOVES BACK IN AND
WAITS FOR LOBOS, THEN
WHEN THE GOVERNOR IS
READY:)

COMMANDER: What about the aliens?

(LOBOS THINKS, IT
SEEMS AS THOUGH HE
IS NOT GOING TO
BOTHER, THEN,
DECIDING:)

LOBOS: All this trouble started
when they arrived. Kill them!

Pan them R to
door pulling back
to POS A

76 1 C 24
GROUP SHOT
w LOBOS/COMMANDER L

(THE COMMANDER NODS,
MOVES TO THE
PREPARATION ROOM
DOOR, OPENS IT.
LOBOS MOVES IN
BESIDE THE COMMANDER
RAISES HIS RAY GUN
AS WELL. WE CAN SEE
THE DOCTOR, IAN, BARBARA
AND VICKI THROUGH THE
OPEN DOOR.

WE GET THE NOISE
AND EFFECT OF RAY
GUNS FIRING.

77 2 H 16
TOR & XERONS entering

BOOM A1

(1 NEXT)

- 40 -

JEM
(ON 2)

- 41 -

78 1 C 24
GROUP SHOT
Quick push in on
LOBOS & COMMANDER
falling

THERE IS A SLIGHT
PAUSE DURING WHICH
NOTHING HAPPENS, THEN,
LOBOS TURNS TOWARDS
THE OPENED OFFICE
DOOR, AND FALLS, AS
THE MOROK COMMANDER ALSO
COLLAPSES TO THE FLOOR.

79 5 A 24
ON DOOR
Pan VICKI L to TOR

IN THE DOORWAY WE SEE
TOR WITH HIS GROUP OF
XERONS, THEIR RAY
GUNS HAVING JUST FIRED.

VICKI IS FIRST OUT OF
THE PREPARATION ROOM,
RUNNING THROUGH TO
GREET TOR)

TOR: Vicki!

Pan R. Lose
TOR & VICKI.
Take BARBARA/
DR WHO & IAN

VICKI: Tor!

(WE TRACK PAST THEIR
JOYFUL ECITED HUGS,
ON TO DOCTOR WHO,
BARBARA AND IAN WHO
STAND, FRAMED IN THE
DOOR.

DOCTOR WHO LOOKS AT
BARBARA AND IAN ON
EACH SIDE OF HIM IN
TURN, WITH:)

DOCTOR WHO: Mmm - the future
doesn't look too bad after all,
does it?

(BARBARA AND IAN
SMILE AT THE DOCTOR,
AND WE HOLD)

RECORDING BREAK

80 3 C 24
TOR/VICKI w
XERONS crossing

BOOM DL

23. EXT MUSEUM BUILDING. DAY.

- 41 -

(4 NEXT)

JEM
(ON 3)

- 42 -

Push in to POS E &
pan 3rd XERON L
to BARBARA & IAN
Let XERON go L

(WE COME UP ON THE
MUSEUM BUILDING
EXTERIOR. TOR IS
STANDING WITH VICKI
NEAR THE ENTRANCE
DOORS, DIRECTING
THE XERONS WHO ARE
TAKING, FROM THE
MUSEUM, ARTICLES THAT
HAVE BEEN EXHIBITED
THERE, AND CARRYING
THEM OFF FRAME.

WE ESTABLISH THIS
SCENE, THEN CLOSE IN
ON BARBARA AND IAN
STANDING OUTSIDE THE
TARDIS, AND ALSO
WATCHING THE PROCEEDINGS)

BARBARA: Well - they certainly
didn't waste much time in
dismantling the museums!

IAN: No - it must be quite a
feeling getting your own planet
back ...

(IAN AND BARBARA TURN
AS, DURING THESE LAST
TWO SENTENCES, DOCTOR
WHO HAS COME OUT OF
THE TELEPHONE BOX.
HE HOLDS A SMALL
CONDENSOR IN HIS HAND)

DOCTOR WHO: Ah, there you are -
well, that's it, the cause of
all this dimensional trouble
we've been having.

(THE DOCTOR HOLDS
OUT THE SMALL
CONDENSOR. IAN
TAKES IT, LOOKS AT
IT)

IAN: Mmm - I suppose it saved
us in a way.

- 42 -

(4 NEXT QUICKLY)

(ON 1)

EPISODE FOUR. REVISED.

- 43 -

81 4 C 9
CU DR WHO

DOCTOR: Funny how it happened.
(TO BARBARA) It stuck, you know,
yes./ I don't know whether you've
ever been into a room, and switched
the light on - and then had to wait,
oh, a second or two, before it
actually lit...

82 3 E 9
CU BARBARA

BARBARA: Well, yes, I have;
everybody has I suppose.

83 4 C 9
CU DR WHO

DOCTOR: Some sort of problem!
We landed on a separate time-
track; wandered around; but it
wasn't until that little thing
clicked into place that we
actually arrived here.

84 3 E 24
3-S BARBARA/
DR WHO/IAN

IAN: Thank you for taking the
trouble to explain.

DOCTOR: Anytime, dear boy,
anytime...

(IAN GOES TO HAND
BACK THE CONDENSER)

IAN: Do you want this back?

DOCTOR: Um? yes, take it inside
will you? I'll fetch Vicki....

Pan DR WHO R
to TOR & VICKI

(IAN AND BARBARA
NOD, MOVE ACROSS
TOWARDS THE TARDIS.
DOCTOR WHO WALKS
ACROSS TO JOIN
VICKI. SHE IS
WITH TOR WHO IS
STILL DIRECTING
THE XERONS RETURN-
ING FOR MORE OF
THE MUSEUM EXHIBITS)

VICKI: Do you have to destroy it
all, Tor? Can't you use some of
this equipment?

TOR: We only want on Xeros what
belongs to Xeros, Vicki - the rest
will be broken up.

(1 NEXT)

- 43 -

(THE DOCTOR MOVES
INTO FRAME)

DOCTOR: Yes, I understand your
sentiments, young man - but don't
close your eyes to science,
altogether - you'll need it....

(WE CUT TO A WIDE
SHOT TO INCLUDE
IAN AND BARBARA
OUTSIDE THE TARDIS.
THEY HAVE LOOKED
INSIDE THE DOOR,
AND NOW IAN TURNS
TO CALL BACK TO
THE DOCTOR) /

85 1 H 24

IAN & BARBARA coming
out of TARDIS

IAN: What's this inside the
Tardis, Doctor?

86 3 E 24

2-S DR WHO/TOR

DOCTOR: Mm? Oh, it's from the
museum - Tor let me have it as
a souvenir....

87 1 H 24

2-S IAN/BARBARA

IAN: A souvenir? Couldn't you
have found something smaller?

(DOCTOR WHO GLARES,
ANSWERS ANGRILY) /

88 3 E 24

2-S DR WHO/TOR

Pan DR WHO L to 3-S
IAN/BARBARA/DR WHO

DOCTOR: Chesterton, I don't need
your permission to take things
aboard my ship!! I'll remind you
that if...

(BARBARA SHOOTS
IAN A LOOK AND
PACIFIES)

BARBARA: Yes, Doctor - yes, of
course. What is it, anyway? It
looks very interesting.

89 4 C 9

CU DR WHO

DOCTOR: Oh! As a
matter of fact it's a time-space
visualiser, I couldn't believe
my eyes when I saw it in the
Museum Barbara and you know, I
think I may be able to get it
working again....

90 3 E 24

3-S IAN/BARBARA/DR WHO

(4 NEXT)

(ON 3)

-45-

IAN: What does it do exactly?

Pan DR WHO
R to
TOR & VICKI

DOCTOR: You'll see, Chesterton -
you'll see.

(THE DOCTOR TURNS AWAY)

Said your goodbyes child?

(VICKI NODS LOOKING DOWN)

TOR: Thank you Doctor. Your party
made our revolution a success.

(HE LOOKS AT VICKI BUT SHE DOES
NOT LOOK UP)

DOCTOR WHO: Yes well it's time
we were moving

Pan DR WHO &
VICKI L to TARDIS

(THEY ALL SAY THEIR GOODBYES
AND GO INTO THE TARDIS

VICKI IS THE LAST ONE AND
SHE WAVES & SMILES

Q. TK-25

91 4 C 9
SINGLE TOR

TOR STANDS AMONG THE XERONS
AND WAVES BACK)

ON TK-25

MUSIC 51/

THE TARDIS DEMATERIALISES SLOWLY LEAVING THE
BLANK MUSEUM WALL. THE WALL BECOMES THE SPACE
SKY WITH MILLIONS OF STARS. THE CAMERA ZOOMS
IN TO THE PLANET FACE.

~~TELECINE~~

92 6 C

BOOM A4

24. DALEK CONTROL ROOM. DAY

(A DALEK IS WATCHING A CONTROL
PANEL OF FLASHING LIGHTS.

HE TURNS)

(2 NEX)

-45-

DALEK VOICE: Our greatest enemies
have left the planet Xeron. They
are once again in time and space.

DALEK: SUPR ME: (OOV) They cannot
escape! Our time machine will
soon follow them. They will be
exterminated. Exterminated.
exterminated.....

SUPER SLIDE 3 / Next episode - THE EXECUTIONERS .

93 2 / ROLLER CAPTION:

Dr. Who WILLIAM HARTNELL
Ian Chesterton. WILLIAM RUSSELL
Barbara Wright. JACQUELINE HILL
Vicki..... MAUREEN O'BRIEN
Lobos..... RICHARD SHAW
Tor..... JEREMY BULLOCH
Morok Commander IVOR SALTER
Dako..... PETER CRAZE
Sita..... PETER SANDERS
Dalek Voice.... PETER HAWKINS
Dalek machine
 operated by. MURPHY GRUMBAR
Morok Guards... SALVIN STEWART
 PETER DIAMOND
 BILLY CORNELIUS
 LAWRENCE DEAN
 KEN NORRIS

Xerons..... MICHAEL GORDON
 EDWARD GRANVILLE
 DAVID WOOLISCROFT
 BILL STARKEY

Story Editor... DENNIS SPOONER

Fight Arranger. PETER DIAMOND

Title Music by RON GRAINER with the
BBC RADIOPHONIC WORKSHOP

Lighting..... HOWARD KING

Sound..... RAY ANGEL

Costumes supervised by DAPHNE DARE
Make-Up supervised by SONIA MARKHAM

Designer..... SPENCER CHAPMAN

SUPER SLIDE 4 /

PRODUCER
VERITY LAMBERT

SUPER SLIDE 5 /

Directed by MERVYN PINFIELD
BBC-TV

FADE VISION

FADE SOUND

THE END